



## CONTENTS

Leigh DUFFY Action and Inaction in <i>The Bhagavad Gita</i>	7
Luis CORDEIRO-RODRIGUES South African Animal Legislation and Marxist Philosophy of Law	23
Vytis VALATKA, Vaida ASAKAVIČIŪTĖ Ethical-cultural Maps of Classical Greek Philosophy: the Contradiction between Nature and Civilization in Ancient Cynicism	39
Saman REZAEI, Kamyar KOBARI, Ali SALAMI The Portrayal of Islam and Muslims in Western Media: A Critical Discourse Analysis	55
I Wayan MUDRA Image Brayut on The Creation of Ceramic Sculpture	75
Tadd RUETENIK Victim Blaming and Victim-Blaming Shaming	91
Sanja IVIC The Concept of European Values	103
Eugenia ZAIŤEV Works of Art as Support for Axiological Memory	119
Qingben LI, Jinghua GUO Grammatological Deconstruction of Linguistics: From Marx to Derrida	129

Soochul KIM, Kyung Han YOU The Affective Politics of Citizenship in Reality Television Programs Featuring North Korean Resettlers	145
Iryna MELNYCHUK, Nadiya FEDCHYSHYN, Oleg PYLYPYSHYN, Anatolii VYKHRUSHCH Philosophical and Cultural Aspects of Medical Profession: Philosophical and Conceptual Peculiarities	165
Ludmyla KONDRATSKA Soteriological challenges of culture	175

# SOTERIOLOGICAL CHALLENGERS OF CULTURE

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**Abstract:** This paper presents an epistemological analysis of the soteriological risks of the journey to a nonlinear cultural space, which implies the justification of the anthropological discourse of cultures as a result of the fall of a man and its eschatological consequences; the elliptical almanac of typology of the conceptual metaphors of culture and the stages of its cyclical development (in the sacred space, the space of sacred art, the space of art and the art practice of production and consumption) on the principle of the Ecclesiastes circle. The laws of a holistic cultural process are metaphorically expressed in the dialectical relationship of two principles: the rotation of the wheels of time space and dipole, as well as the presence of different types of culture due to the corresponding typology of human culture and existing anthropological strategies of cultural development (the ritual of space correlation, the theosophy, the basis of which is the iconic assimilation of the given canon, exact repetition of a certain archetype model). It is proved that the subject of mental and methodological dialogue is a semasiological model of comprehension of a cultural metaphor, which involves the awakening of the personality of the 'seventh senses' in order to carry out a 'conscientious' paradise.

**Keywords:** nonlinear space of culture, cultural metaphor, anthropological discourse of cultural genesis, methodological dialogue, Ecclesiastes circle, elentic almanac.

## INTRODUKTION

In scientific theory, soteriology is regarded as a theological doctrine of salvation and redemption of a human, which is based on the idea of a severe consequence for the whole mankind of the fall of the first people, which in turn, unquestionably interacts with

the metaphorical modeling of culture through the interaction of individuals and the environment.

In this context, the epistemological interpretation of a wide range of existing culturological receptions shows that the extensive stage of the creation and implementation of modern paradigms of culture has already passed<sup>1</sup>. Currently, researchers are not quite satisfied with cultural studios such as Spengler's universalism, Heidegger's immanent transcendentalism (focused on cultural space), the composition of the structures of M. Foucault or Berdyayev's existential pathos. These studies are conducted in a range of global systems of cultivating, widely drawing inspiration from the arsenal of archeology, ethnology, linguistics, semiotics, system theory, etc. Their universal abstract rigorism of the structural system approach, positivism and normativeness ('activity' – yesterday, 'ethnological' –now) paradoxically 'raise' culture on the pedestal of another discourse.

However, the idea of culture as a local organism, of the unconscious objectivity, formed by the space-time environment, is categorically unacceptable by virtue of the universality of the unifying force of the Spirit and the ontologically existence of the post-

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<sup>1</sup> As you know, there are several areas in the development of cultural issues. The first of them considers culture in the noological direction i.e. as a process of development of the human mind and intelligent forms of life (French enlighteners); as the historical development of human spirituality it deals with the evolution of the moral, aesthetic, philosophical, scientific, legal and political consciousness that ensures the progress of mankind (German classic idealism - I. Kant, J.-T. Fichte, F. W.-J. Schelling, G.W.-F. Hegel; German romanticism - F. Schiller, F. Schlegel; German Enlightenment - G.E. Lessing, J.G. Herder).

The second direction focuses not on the progressive historical development of culture, but on its peculiarities in different types of society, considering different cultures as autonomous systems of values and ideas that determine the type of social organization (neo-Kant's followers - H. Rickert, E. Cassirer, M. Weber, F. Nietzsche is an adaptive culture model). Subsequently, this line was extended by K. Danilevsky, P. Sorokin, A. Toynbee, O. Spengler (ideational model of culture), J. Huizinga, J. Ortega y Gasset, H. Hesse (model of culture-game).

At the end of the XIX century and in the first half of the XX century while studying the problems of culture they began to use the achievements of ethnology, semiotics, information theory (C. Lévi-Strauss, P. Foucault, R. Barthes, neo-Freudians) and the theory of systems actively. At the beginning of the third millennium, the subject field of culturology arose an unexpected and sudden "disclosure" by all the spiritual groups of the world of that esoteric gnosis, which for millenia was kept in strict secrecy.

satisfaction motivation of contemplation inside the human in the supernatural meaning<sup>2</sup>. Long-term experience in teaching cultural studies at multi-type educational institutions has convinced that every cultural text (inter-, para-, meta-, hyper-, archi-) is first and foremost encoded in the metaphor of human experience of achievements and catastrophic mistakes; it is a real treasury of recipes for the treatment of spiritual and mental illness of a person; it is a happy opportunity for everyone to try to look at their own, such desirable uniqueness, not as an end result but only as a condition of spiritual transfiguration in the modern nonlinear space of truths and trust.

Therefore, the subject field of the proposed author's receptions is the culture as a way of disclosing the human person. By joining the positions of the representatives of the 'Culture and Personality' School <sup>3</sup>, which began to exist in the late 20-ies of the XX century, we argue that it is precisely the culture that needs to raise acute problems and provoke reflections, encourage the rethinking of the current state of things, the essence of the risks of future world-modeling. It is the culture, as noted by Cardinal John Henry Newman (Brian, 2001: 96), the philosophers Robert Boyd and Peter Richerson, can reveal and clearly demonstrate the obvious inconsistency of the new axioms of the future world, show the conventionality of their forms and structures, observe new anthropological horizons, criteria of cultural correspondence, mechanisms and processes of cultural evolution (Boyd, 2005: 127).

The mentioned problem so far receives semantic content very slowly, which prompts for the reflection of actual ideas:

- culture is the humankind of our sinful reality;
- the world of culture is an artificial world of the characters of essential life, given to comfort a sinful person and to unite dispersed souls.

## OBJECTIVE

### ANTROPOLOGICAL SCENARIO OF CULTURAL ENGINEERING

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<sup>2</sup> The vision of culture as the interaction of three relatively independent elements (nature, man and spirit) is far from trivial. Since the 18th century, the idea of culture was formed in the context of the educational myth of man as a product of the evolution of nature. After a chronologically short rebellion of the German transcendental philosophy, this myth was reborn in positivism again and then in vitality during the 19-20 centuries.

<sup>3</sup> Representatives: Abram Kardiner, Margaret Mead, Ralph Linton, Ruth Benedict, Cora Du Bois, Edward Sapir.

Culture was originated at the time of the fall of Adam and Eve – *‘and their eyes were opened in both of them, and they knew that they were naked. And they made fig leaves, and made fears for themselves’* (Genesis 3:7). Troubles were the first manifestation of culture in the history of mankind as an artificial compensation for the feeling of human guilt. The whole subsequent process of modernizing these ‘caution’ with the help of art, science and technology seemed to enable human life beyond Eden somehow, but in reality it only appeared as a way of voiding the man-made human nature, distorted by sin, removing it from the illusions of the primordial, paradise state as an unceasing sacrament, when speech of a man appeared exquisitely voiced poetry, and communication with God and the Church.

Culture, therefore, arose as a consequence of the spiritual illness of mankind i.e. by means of culture we began to envelop the dirt that fell into our souls, to hide behind and to shield ourselves from the emptiness and emptiness that was unceasingly part of our lives (that's why in the eyes of a Christian a culture is similar to a pearl). Therefore, a person has forgotten that culture is just ‘glasses’, and began to look too closely at the lenses themselves, regardless of the subject of their orientation and falling into the state of which priest Georges Florovsky called ‘heresy aesthetic’ (Kondracz`ka, 2018: 17). The belief that through the transformers of culture we are more clearly aware of the world, and through its megaphones, it's for nothing that this technique is sometimes scary to float, we are not only better hear each other, but the message of the blessing is coming to us sooner. Without seeing the Face of God directly, mankind nonetheless creates His images (acoustic and optical, visual and verbal) and does not always perceive that this is a secondary world for partial comprehension of the primary reality. Moreover, it is stubbornly ignored the fact that, despite the material provision of the culture of church ‘ordinances’, a person who ‘obeys’ church symbols, represents the uncertainty of the Spirit, which is not from culture and does not exist in art.

That is, culture is a double reflection of Genesis (the presence of the Essence), which itself is out of culture<sup>4</sup>. Subsequently, the images depicted are stamped and the

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<sup>4</sup> Nikolay Berdyaev noted with bitter emotions: ‘A man who lost access to Genesis began to learn knowledge from grief’(12: 35).

search and justification of new ones begin to paradoxically return the significance to the previous one. And all this is only in order to finally rid humans to comprehend the metaphor given by R.-M. Rilke in the poetry of Unicorn:

*‘Upon the return of the saint, he rejected the prayers of the wrecks that were broken into infinite contemplation’* (Sepir, 2003: 58).

Three millennia ago, a wise Ecclesiastes described such an existential enmity: *‘Everything is vanity!’* Hebrew is translated as "מִלְבָּה לְבָה" (*hebel hebalim*), which means *‘immense and invisible’* i.e. like the wind, smoke, fading morning fog (Svyate Py`s`mo, 2007: 767). As to the understanding of these words of the Preacher, there are several approaches.

According to the first approach, this world under the sun does not make any sense. It means everything turns around, and in this meaningless turn of life there is neither a mention of the past nor a hint of the future. With this terrible sentence lived pagans, pantheists, rebelling and questioning their gods. However, he denied the gospel i.e. the meaning exists, but it is not in the sun, but in the Sun of Truth (Svyate Py`s`mo, 2007: 2.) He is in Christ as the True Light in the kingdom of heaven. The joyful message of Christ that everything is worthy of the earth was a response not only to the Egyptian and Chaldean priests, the Delphic Pythians, the Brahmins, the Tien-Shi, the Tonalpouks and the Druids, but also the Ecclesiastes themselves. The Apocalypse states that the world of culture will burn in the light of Advent, but in Heavenly Jerusalem, everything can be *‘seen’* directly by the eyes of the soul, and not in cultural enmity through the dim glass. But we are not there yet, so they must be able to live in culture, enjoy the culture and create this culture. Moreover, it needs to be possessed, observing the atmosphere of Heaven.

According to the second approach, culture is *‘a real madness’* (dementia, miserabilis insania). It was considered not only by the Pythagorean and Florentine Platonists. The words of Ecclesiastes are induced by the ascetic contempt for the benefits of the earthly world (even the Christ's time) of Augustine the Blessed, the Cappadocian Fathers and the priest Ephraim Sirin. The priest Yeronin in his interpretation of the

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parable of a prodigal son, implies that the pork horns that fell on our traveler at the time of the extreme distance from the Father's house are *'food of the devil - ... poetry of poets, worldly wisdom, eloquence of rhetoric'* (Antologiya, 2006: 97).

It should be noted that the theoretical substantiation of the proposed position convincingly represented the scholastic phenomenology of cultural experience. It's a pity from the awareness of the mortality of the earthly beauty that it is clearly expressed in the first scholastic, the Christian theologian Aniya Manliya Severin Boezia (480 - 524 AD) in his 'Reflection of Philosophy':

*'As far as external beauty is concerned, it is the same passerby, like the spring flowering'*

(Boecij, 2002: 47).

An opinion of the eternity of the inner beauty was developed by one more early scholastic, Bernard of Chartres' who was the follower of Plato's realism († 1130):

*'And when the glow of this beauty overflows the heart, it inevitably breaks out, like a candle flame coated with a coin '*

(Heysing, 2004: 26).

It should be noted that the Cistercian and Cartesian monks (Bernard of Clairvaux, Alexander Nekam, Hugo and Flavinho) were the sharp controversy against luxury in the decoration of the basilica and liturgical canon. Silk, gold, silver, colored stained-glass windows, sculptures, paintings, rugs, instrumental music were strictly condemned by their statutes as excesses that distract believers from piety and prayer concentration, the pleasures of the inner vibrations of the soul covered by Divine grace:

*'Perhaps' elegance "and appropriate, but if I do not please her to God, what is it to me? I choose ascetic text and person, exhausted by tears and fasting'*

(Heysing, 2004: 20).

Summing up their thoughts, Dominican Saint Thomas Aquinas (1225 or 1226-1274) argued that nature is completed in grace, reason is in faith, and philosophical knowledge and natural theology are in supernatural Revelation. A later variation on the theme "Where are they now: the greatness of the cultures of the past, the wealth of the deceased rulers, and the great affairs of this great world?" The rhetorical style of the charming veil of melancholy appears in the lines: *"Where did the last year's snow shed?"* (Fuko, 2007: 47) 'Ballad of the Ladies of the Past' by the French poet Francois Vion (1431 or 1432 -1463).

According to the third approach (see St. Gregory of Neo-Caesar's (Sv. Kiril, 2012), Jerome Stridon (Tvoreniya sv. Hryhoriia, 1996), Cyril of Jerusalem (Rilke, 2012), it is noted that the earthly creation has meaning, if "the landlord of existence is known" (Svyate Py`s`mo, 2007: 5). His apologists, representatives of the progressive liberal trend, assert that the priests borrowed the pagan cultural tradition of *cultura mentis*, παιδεία without any problems, and attached it to the Christian tradition, which gave rise to the Palamists and the post-Palaztists who anathematized the ancient cultural heritage, to look for possible reasons why culture ceased to be a factor in the upbringing of the mind, but turned into a sum of the results of cultivating, and of questionable aesthetic quality. For such reasons include:

- the temptation to rethink Christianity as humanism on the principles of neo-Epicurian thought;
- a revolution in morality, oriented to eclectic beliefs, their "immanent" dogma of the world and human self;
- the collapse of collectivism and the logic of pluralistic democracy that activates individualism and pragmatism as a norm of cultural assessment;
- establishment of subjective feeling as a criterion.

#### ANTROPOLOGICAL TYPES OF CULTURE

The regularity of a holistic cultural process is metaphorically expressed in the form of a dialectical relationship between two principles: the rotation of the wheels of the time

space (Ecclesiastes, 1: 1-11) and the dipole - "time and time; kairos and chronos."<sup>5</sup> This connection is explained in Ecclesiastes poetic antinomy<sup>6</sup>:

*'There is a time for everything,  
and a season for every activity under the heavens:  
a time to be born and a time to die,  
a time to plant and a time to uproot,  
a time to kill and a time to heal,  
a time to tear down and a time to build...  
He has made everything beautiful in its time.'*  
(Ecclesiastes, 3: 1-11).

The presence of different types of culture is due to the corresponding human typology and existing strategies of its orientation in the world.

So, the man, for whom existence is revealed as space, sees his purpose in correlation with the visible and invisible universe. The strategy of such a traditional person is the desire for ritual as its ideal limit. The nature of the anthropological strategy of the cosmic correlation ritual consists in the exact repetition of a certain archetype model (canon), since it is ideologically based on the "law of sin", which enshrined the spirit and soul of a catastrophe man in 'slavery of non-freedom' (the reformatory "theological determinism" - the result of disgusting misunderstanding).

The man, for whom existence is revealed as God's revelation, sees his purpose in forging. He also represents the traditional type, and therefore any of its actions will necessarily be ritual. The strategy of a person living in need of salvation in God is theosophy. The basis of the anthropological strategy of the theosophy is the iconic

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<sup>5</sup> Despite the doubts of some biblical philologists in the possession of the book of King Solomon (based on the study of the language of the text and the chronology of references to it), we follow the biblical tradition, Ecclesiastes, Cogelets, i.e. authors of the collection (from the Hebrew verb לקה, like the Greek. ἐκκαλέω means 'convoke', 'gather'), as it is written in the Third Book of the Kings, besides "collector of wisdom", and we consider the son of David. By the way, the information about the author of the book is given in 'Translation of the Ecclesiastes' by St. Gregory the Miracle Worker, Bishop of Neo-Caesarean († 270 year): 'Thus says Solomon, son of David, the most glorious king of all people, and the wise prophet of all the Church of God' (Sv. Kiril Crusalimskiy, 2012: 67). A priest Iyeronim Stridonskiy (330-419), a well-known translator of the Scriptures, describes the Ecclesiastes as the Prophetic Preacher, whose speech is mysteriously addressed not to one person in particular, but to all the people in general ( Tvoreniya svt. Grigoriya, 1996).

<sup>6</sup> Ὁ χρόνος is the duration, the physical measure of time, and even the time itself. Ὁ καιρὸς valg is a proper, convenient time, opportunity, even God's moment.

assimilation of a given canon. Variance in this case appears to be a necessary programmed condition, because it reflects the essence of a person free of reason and spirit, who lives on the 'law of freedom in love'.

In both anthropological strategies, the process of reproduction of an archetype model takes place on the basis of different principles of organization and with the help of various techniques. The technique of combining the initial set of immutable formulas is based on the principle of centigrade or bricolage (from French *brique* - bricks, collage - gluing, applique). These formulas can be extremely diverse, but with all the differences must represent stable initial structures that do not allow internal dynamism. The result is a closed system, within which only combinational permutations of the established formulas are possible. That is, the *briquillier implements a predetermined and well-known model*, which must surely be recognized and understood by all variations. The technique of a modified repetition of the primary formula-model or its assimilation is based on the principle of variability. It organizes the iconic space so that the phenomenon or event itself and the designated semiotic structure are in a state of synergistic synthesis.

The canonicity of the cultural (religious) activity is the prerogative of the anonim-medium, *the person of the ascetic type*, which is appealing to the entelechy (Greek *ἐντελέχεια* - 'efficacy', from *ἐντελής* - 'completed', and *ἔχω* - 'have' - realization of the potential) *of the immersion into the flow of genocultural a memory for self-denied beings with a higher archetypal order*. It is about the sacred space sanctified by the Infinite Thinking Spirit, in which only angels in their singing tend to reflect the radiance of the Divine Light, "pouring out" on all God's creations the gifts received from the Creator of their contemplation. It exists (sounds) regardless of the person, and therefore can not be neither created nor used by it unless it can become *an event of stay*. Moreover, we are talking about a special, ontological stay in it: as "similar in a similar way", as an essential part of being "pure in the pure". Possessing a kind of transparent conductor or media of a sacred person can, revealing himself to him during ascetic exploits, prayers or in the iconographic space of the church tradition, that is, "being born from above" (Svyate Py`s`mo, 2007: Ioan 3,7). This problem in the context of the degree of proximity to God or the so-called measure of holiness is elucidated in Eastern and

Western patristics in detail. In the world, one of the attempts to define the completeness of such an abomination with the canon is the epistemological concept of M. Foucault (Fuko, 2007), where four types of likeness are distinguished, they are *doting*, *rivalry (dialogue)*, *analogy and sympathy*, each claiming the role of the conditional constructive basis of this process, unification. Their characteristics show that the post-satisfaction motivation of questioning the canon, implementing the strategy of ritual and theosophy, generates *anonymous creativity as obedience* (i.e. everything that has no model, devoid of any sense). During the process of existence in this process, a person, recognizing his ideas and thoughts as an obstacle on the path to the Truth, is trying to clear his mind from them in every possible way (in particular, the least need for aesthetic pleasure). That is why the sacred space in the real existence of oral tradition and the communion prayer does not know either the author or the listener, does not require any sign, transmission or expression, and hence the very mechanism of art and art (Kondracz`ka, 2012).

It is the substitution of the real, ontological stay in the sacred space of his experience marked the rebirth of the latter into the space of sacred art. The late comprehension of the long and complicated course of this process (in XII-XVI cent.) can partly be explained by the characteristic ambivalence of the contemporary cultural and artistic practice and its sporadic reproductions. The man for whom life is revealed as a *story*, sees its purpose in the creation of history, that is, in the *transformation of reality* by introducing contingent changes in history. Of course, not every action of a historical person should be a revolution in the full sense of the word, but each of its actions in its ideal frontier tends to become a revolution. According to Mircea Eliade (1907-1987), such a *historic 'man of culture'* perceives himself as the creator of history and wants to be, while "the man of traditional civilizations" does not recognize the value of his own mode of existence on a historical event: any subject or action become real for her only to the extent that they mimic or repeat the archetype (Eliade, 2000).

The strategy of a person, who seeks to improve and transform existing reality, is an *evolutionary-revolutionary act*. In the context of this strategy, the purpose of cultural creation is the arbitrary creation and broadcast (production and consumption) of a *fundamentally new content structure* that goes beyond the canonical rules and is based on

new (arbitrary) formation laws. Operational space of *arbitrariness* arranges art material using *the principle of composition*, where the structure becomes a means, and the event aims. "Arbitrary" of cultural activity generates a *type of creative individuality* (or an individualist or transcendental subject), which is self-actualized only as the *author* of the created thing / event, the semantic filling of the myth which is determined by its *subjective vision* of the truth.

The type of creative individuality is currently generated by creative activity, as evidenced by the representatives of the phenomenological approach of A. Hartmann and A. Whitehead, they note that the 'world of life' is a certain semiotic field, within which, through the creative implementation of the communicative function in the creative activity, a process of personality creative growth takes place. However, let's recall that in the medieval novel only honor and love are proclaimed to be the precious values. In Hamlet, all virtues are cast in doubt, except for revenge, and in romantic poetry, admiration for the surrounding nature (from pantheistic mysticism to innocent sensuality), or for the ghostly world. In the end, this precisely determines *the artist's uniqueness as a person* (Kondracz`ka, 2018: 132).

The above mentioned ideas determine the need to comprehend the anthropological essence of culture as a messianic process of transformation of mankind, "the epochal modification of a collective mental substance" (K. Jung, 1997). Every cultural day is a "situation of a unique constellation of a concrete human fate: its faith and hope, sin and sacrifice" (Jung, 1997: 202). That is why the '*Cartesian man*' (Mamardashvili, 2004: 99), or a man of Baroque culture, recognized the obvious presence of the mere existence of "I am", albeit as a factor in the realization of the archetypal design of the Creator. Hence, the understanding of her spiritual self-knowledge of the creative person should look like affection, that is, "self-actualization with the emanating substance," the grace-post-satisfying feeling, the experience of God-human virtues, the highest of which is *amor Dei intellectualis* (Mamardashvili, 2004).

With the weakening of human piety, the desire to justify himself in the historically "transforming" world of sight becomes more tangible, as indicated by the theory of the justification of evil G.V. Leibniz (1646-1716). Thus, tyranny, *implementing a strategy of*

*historical revolutionism, generates author's creativity as rebellion.* If for a person of traditional civilizations the history itself is a fall from reality, since any innovation, as a deviation from the canonical model, induces a change in the metaphysical structure of the cosmos, violates the metaphysical order, then for an untraditionally oriented human culture, history is a guarantee and source of reality. Like some primitive predators who perceive only what moves, a historical person believes that only the thing that is changing is truly existing, carries the features of originality and uniqueness: having fallen out of history, it loses reality. This, in turn, leads to the destruction of the correlation of man and space, and thus, the creation with his Creator, which is experienced as a sin. That is why M. Eliade, putting forward the idea of "horror of history", "overcoming history" and "defense from history," argues that the traditional person periodically "defended" from history by immersion in cosmogony or mythology, transforming the historical person into an exemplary hero, and historical event in the mythological eidos.

In general, from the position of the '*Kantian man*' (Mamardashvili, 2004: 129), in the immutable way of being, only special ('intelligible') objects ('things in themselves') that are conceived with the help of intellectual contemplation and can not be proved experimentally. This meant that the claim to the fundamental knowledge of the world and the right to moral evaluation of social phenomena had a meaning (although always discrete and local) only in the realization of the relevant conditions ('The law in me and stars above my head') and limited in space and time. An analysis of the situation of the inaccessibility of the "mountain of eternity" for human thought has led to the 'feasibility' of correcting the task or seeking other ways of its implementation: 'descend' into the realm of the world. A new cognitive strategy was the result of a change in ideological systems: the baroque enlightening instantaneous unity of the earthly and heavenly in the vertical, paradigmatic projection of absolute unity and self-identity in the culture of classicism was redirected to a horizontal, syntagmatic projection of the unity of sets (Kondratska, 2016). This meant the displacement of a single, uncontested Truth by a number of relative truths, the criteria of certainty which had a purely subjective and situational character.

The romantic '*transcendental subject*' itself creates its existence. However, the result of "dreamed" creativity paradoxically provokes disappointment, and not so much convex understanding of the insufficiency of the earth, the contradiction between the dream and reality as the deep awareness (return to) of the 'forgotten' axiom that only the grace can be filled with space-time infinite human soul .

At the beginning of the twentieth century (the era of emptiness, absurdity and loneliness) European culture (choosing the path of bodily syncretism in response to M. Foucault's declaration of "death of man") chimerically flashed with phantom notions of "nothing" and "non-existence". Its characteristics are tireless incompleteness; total temporality; ontological uncertainty, non-implementation; permanent and infinite potential.

No reform, no project, no undertaking or discovery reached their logical conclusion, but it only opened the door for new cultural actions, which, in turn, continue the gallery of simulations of being without expediency, functionality, and meaningfulness.

The fact that the 20th century was called mass culture is clearly based on Homo Simplicissimus, which is guided by the principle of maximizing satisfaction while minimizing effort. This is the type of so-called 'Kafka's stranger' (Mamardashvili, 2004: 145), who is in a situation of complete absurdity, where any attempt to think and understand himself, any search of truth makes no sense. The search for such a person is a purely mechanical solution to the problem, its automatic decomposition (found, not found). Therefore, such a person is not tragic, but meaningless and ridiculous, especially in his quasi-related bursting. His life is a 'comedy of hopelessness', a grimace of some other "high suffering" in the rear mirror, where all meanings are replaced by symbols in an abnormal sign space.

*'Consciousness annihilates and falls into a situation of rheumatic uncertainty. The person himself is annihilating: neither good nor evil, nor courage, nor honor, nor dignity, nor cowardice, nor dishonor. Everything is ironic, grotesque, senseless, stilted. The unheard of elevation of the inorganic spirit, the arrogance of technical Prometheus threatens the erosion of the millennial tradition, the very essence of human beings. She*

*goes into slavery to one of her own abilities, obeying the technique that has long become such a "new religion of power"*

(Mamardashvili, 2004: 147).

The frustration of personal 'reflection' in their own creations, of course, does not pass for a man without a trace, destroys it humanity itself, and induces to create an alternative model of the symbolic, which implies the implementation in the appropriate environment post-culture. Understanding the collapse of post-war dreams, the insight of the fateful doom of technocratic civilization, led to the flight of man into the realm of *irony and sarcasms* i.e. methods of refuting the values, hierarchies and meanings of all existing ideological doctrines and metaphysical teachings as 'unpromising clichés' and, thus, ways of camouflaging the fear of total absorption into the world of chaos . It is the "mephistopheles blasphemous smile" and the despicable tag in numerous maslins of a blackmailer, choyceer, networker, the 'pontiff', destroying existential motives, yet they are the only salvation from the absurdity of life. Sisyphus A. Camus, who seriously opposes the world, makes a personal sense of it, though his desperation is incurable, and the bleak look of Dr. Caligari D. Bartelmi, though indifferent to the absurd world, but has a comic and therapeutic effect. That is, in contrast to the existential tragedy, gloomy humor is the vision of the world in the cold 'neon' light, the desire to plunge into the abyss of doom, which knows no boundaries.

The essence of radical irony is in the game, or rather, the game for the sake of the game itself. This game is ontologically inherent in culture, overloaded with speeches, signs, images, texts and streams of information. And as a consequence the modern man sometimes does not suspect that it is ironic. The slightest reflection, change of sight, uncomfortable movement, and inappropriate phrase can awaken polyphony of mock associations in it or run the mechanism of revaluation of values. Moreover, dissociative irony acts as an act of undermining the meaning, splitting of the body and subjectivity, the negative distancing of corporeality in relation to the idea. It is solved by the paroxysm of laughter, which positions the other as 'an impossible presence'. The body transforms into a faceless twin, a 'negative body' changes into a sight, a simulacrum, a mask, a demon.

Playing with tradition in the labyrinth of Jean Baudrillard's simulacres, turning into an end in itself, provokes the creation of mass culture and plunges into the counter-passionate situation of the inferno-impulsive, artificial delay of the historical pause. It is intolerably annoyed by bumping into a viscous swamp of the impotent culture of remixes, a lingering modification of the long-standing outdated forms, the 'vibrant' by the powerful energy of the latest digital technologies, and the hysterical protrusion of the perverse trends of the present (extreme feminism, homosexuality, and politically correct permissiveness). The interpretation of the postmodern masculinity resembles the solving of exciting quests from cynical references and quotes (Benedikt, 2004: 38) phantom and one-dimensional, designed for an unpretentious, non-spiritual crowd.

The existential meaning of such uncertainty is ambiguous. On the one hand, the postmodernist has ceased to hear God, himself and lost value orientations and is ready to be content with the little joys of life. On the other hand, the perplexed contemplation of the messy fragmentation of the real world is combined with his hidden desire to change the world and accompanied by a consolation in the use of other "dictionaries of the world" in the implementation of his own experience of otherness in cultural texts. That is why at the turn of the millennium, in the cultural phenomenon of metamodernism irrational hopes for the epiphany of transcendence is standing for the tradition and readiness for this meeting is decisive.

## **CONCLUSIONS**

In general, an epistemological analysis of the soteriological risks of the journey with a nonlinear cultural space has been performed in our publication. The anthropological discourse of culturgenesis is substantiated as the result of the man's fall and its eschatological consequences, which interact with the metaphorical modeling of culture through the interaction of the individual and the environment. The author's understanding of the chosen anthropological position was proved by the cognitive approach to the process of metaphorical modeling of culture through the reciprocity of the person and the environment, the content of the author's cognitive approach to the study of the metaphor determined the classical theory of conceptual metaphor, the theory of conceptual integration, the theory of primary metaphors, the coherent metaphor model,

the conjunctive theory metaphorical interpretation. For this reason, the question of orientation in the labyrinth of cultural space has to be formulated as formulated by Clive Lewis: "How much time and strength does God allow us to spend on becoming better in this sense" (Lyuis, 1998: 251). That is why the task of many cultural initiatives is to search out the limits of culture, a breakthrough to the very 'womb of being', that imaginary state of the soul, which is called paradise, the light of the Perfect Joy. Understanding the chosen anthropological position requires an eramatrical methodology.

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